

**AN ECO-FRIENDLY  
WAY TO APPRECIATE  
CLASSICAL MUSIC.**

**IWAO OTSUKA**

The background of the entire page is an abstract composition of various shades of green. It features several overlapping, semi-transparent geometric shapes, primarily triangles and quadrilaterals, which create a sense of depth and movement. The colors range from a pale, almost white-green to a deep, forest green. The overall effect is modern and organic, suggesting a connection to nature and sustainability.

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An eco-friendly way to appreciate classical music.  
Iwao Otsuka

## **An eco-friendly way to appreciate classical music. What is it?**

To be able to save effort and money when listening to music.  
It should be easy to listen to.

An eco-friendly way to appreciate classical music. The specifics. (1)

To be able to enjoy music without having to read music.

(Method) Be the first to experience the sound of an excellent performance, and enjoy watching it repeatedly.

(2)

To be enjoyed even if one does not play an instrument or have any knowledge of musical instruments.

(Method) To become familiar with the sound sources of excellent performances by one's favorite performers.

(3)

To be enjoyed without the effort of learning or studying.

To be able to enjoy without the ability to learn or study.

(Method) Anyway, find as many performances as you can that draw you in when you listen to them, and enjoy listening to them repeatedly.

(4)

Enjoy the performance even if you cannot go to the concert.

To be able to enjoy the music without worrying about the fact that there is no performance venue nearby.

(Method) Buying inexpensive imported music CDs and enjoying listening to them. Downloading music from free video sites, adjusting the sound quality with an equalizer, and

enjoying it.

(5)

To enjoy music without worrying about the high cost of tickets.

(Method) Going to free concerts of amateur musicians who are good at playing.

(6)

To have fun for free, even if I have no money or am poor.

To have fun on the spot, even if you live in an inconvenient rural or remote area.

(Method) Buy cheap imported music CDs or cheap used music CDs from online retailers, rip them, and then sell them immediately. Download music from free video sites, adjust the sound quality with an equalizer, and enjoy.

(7)

Even if your life is busy, you can enjoy listening to music as background music while working on something.

(Method) Downloading sound sources from free video sites using a smartphone or other device, adjusting the sound quality with an equalizer, and enjoying it.

## **An inexpensive or free way to enjoy music.**

(1)

The use of sound recordings.

Purchase of inexpensive music CD media, including used media.

Viewing free recordings on free video sites.

(2)

Use live music sources.

Look for and actively attend free concerts by amateur performers.

You will be able to listen to live music.  
The performance skills of amateur performers are very advanced and worth listening to.

## **The most important thing in listening to music.**

The immersion, concentration, and engrossment in the sound itself that is heard is the root of the enjoyment of music.  
This is the essence of the enjoyment of music.  
The acquisition and realization of this should be the top priority.  
Musical knowledge, expertise, and skills come second, and are not essential.  
They are not the most important.

## **How to find a sound source to enjoy.**

It is to focus on the adjectives.  
Sensory evaluation.  
Refer to its classification list.  
Finding the right adjectives for you.  
Finding songs, performances, and recordings that suit you, in a vein-finding or potato-digging fashion.  
It is important to be aware of one's own inner taste.  
To do this, viewers should, for example, do the following.  
Listen to all the recordings uploaded to video sites.  
The sound quality is not so good, but it is possible for free.

## **Subject with adjective.**

Composer.  
Performer.  
Recordist.  
The designer of the acoustics of a performance venue.

Melody.  
Tone.

## **Enjoyment of classical music. Adjectives. Classification of composers.**

Magnificence. Coolness. Transparency. Dramatic. Greatness.  
Sibelius.

Smartness. Coolness. Transparency. Modernity. Dramatic.  
Nielsen.

Stubbornness. Fierceness. Lyricism. Seriousness. Gravity.  
Rockiness.  
Beethoven.

Seriousness. Sweetness. Lyricism. Steepness. Massiveness.  
Rockiness.  
Brahms.

Seriousness. Sweetness. Lyricism. Massiveness. Flexibility.  
Mellowness.  
Schumann.

Magnificence. Solemnity. Religiosity. Seriousness.  
Wagner.

Magnificence. Humorousness. Large energy. Narrative.  
Richard Strauss.

Magnificence. Sweetness. Hugeness. Imbalance. Songfulness.  
Intensity.  
Mahler.

Religiosity. Piety. Hugeness. Massiveness. Seriousness.  
Steepness. Serenity. Healing.  
Bruckner.

Humorousness. Lightness of being. Lightness. Ease.  
Abyssality and darkness.  
Mozart.

Religiosity. Piety. Heaviness. Steepness. Integrity. High level  
of beauty. Calmness. At-home enjoyment.  
J.S. Bach.

Friendliness. Warmth. Momentum and energy. Good rhythm.  
Nostalgia. Songfulness. Wetness. Coolness. Deep rest and  
healing. Emotional power.  
Dvořák.

Friendliness. Warmth. Momentum and energy. Good rhythm.  
Nostalgia. Songfulness. Wetness. Beauty. Gorgeousness.  
Ornamentation. Hysteria.  
Tchaikovsky.

Transparency. Purity. Fierceness.  
Grieg.

## **Enjoyment of classical music. Adjectives. Classification of orchestral conductors.**

Beauty. Exquisiteness. Brilliance of an ensemble. Sporty and  
fast.  
Karajan.

Magnitude of emotion. Intensity of enthusiasm. Vitality. The size and thickness of the energy.  
Kubelik.

Novelty. Nervousness. Acuteness. Sharpness.  
Markevitch.

Clarity. Clarity. Clearness.  
Paray.

Clarity. Precision. High degree of unity of the ensemble.  
Dryness. Sharpness.  
Solti.

Gorgeousness. Fullness. Muscularity.  
Ormandy.

A sense of construction. A sense of assembly.  
Böhm.

A sense of construction. Massiveness.  
Konwitschny.

Lightness.  
Fricsay.

Bravery.  
Kempen.

Steepness. Nervousness. Awe.  
Mravinsky.

Combining heaviness with fluidity and speed.  
Beinum.

A sense of racy workmanship. Lively dynamism. The strength of tightness and leadership.

Talich.

Vitality. Greatness of energy. Explosiveness. Roughness.

Sharpness of cut.

Dorati.

Modernity. Dryness. Precision. Sharpness of sharpness.

Ančerl.

Compatibility of stickiness and mobility.

Bernstein.

## **Good sound quality.**

It is based on the improvement of recording technology.

The period from 1956 to about 1958 was a watershed in terms of sound quality.

The following conductor's performance is right at this watershed.

Fricsay.

Ansermet.

Recordings made after that time have good sound quality and can be fully enjoyed even if they are a little old.

Earlier recordings, even those by famous performers, sound poor, noisy, and devastating. So, be careful when listening to them. However, many of them manage to capture the essence of the performance source, so you may be able to enjoy them to a certain extent.

Furtwängler and Toscanini.

Kempen.

The sound quality of the recordings of these renowned performers is poor, so care should be taken.

## **Classification of recordings.**

Recordings can be divided into two categories: dry and clear recordings and wet and rich recordings.

Dry and lucid recordings. Mercury's Paray and Dorati.

Wet and lush: Ormandy on CBS and RCA.

## **Purchase Sound source.**

Recent recordings of new performers have good sound quality, but are expensive.

It is better to buy recordings from the 1960s, which are less expensive and have a reasonably acceptable sound quality.

In Japan, where domestic recordings are expensive, it is cheaper to buy imported boxes.

Alternatively, the most cost-effective way is to download and listen to recordings uploaded to free video sites such as Youtube.

The sound quality is not very good after uploading, so you need to take measures such as using an equalizer to reduce the treble.

There are many good performances and recordings out there, even if they are not famous.

## **The relationship between the performance and the age of the performer.**

Recordings by young performers.

It is rough and immature, but it has vitality and energy.  
Mercury's Kubelik.

A recording by an older performer.  
A recording by an old performer, which is mature, but lacks vitality and is boring.  
Böhm in his later years.  
Karajan in his later years.

## **Classical music and contemporary music.**

There are two types of classical music: classical music and contemporary music.

Classical music.

Classical music is played over and over again to the point of boredom.

It has an excellence that will last for generations to come.

However, by being played over and over again, they have become obsolete.

However, at the time they were composed, they were novel. At the time they were composed, they were modern music.

The following people are representative of such classical composers.

Bach.

Beethoven.

Today's modern music.

It is experimental and innovative, but it is often just noise and din, not enjoyable.

The following techniques by the following people are typical of such modern music composition.

Schönberg's twelve-tone scale.

## **How to get started with classical music.**

No matter how famous a piece of music, a performance, or a recording is, it is meaningless if it is boring to the listener. However, there are aspects of classical music that may be boring to the audience at first, but become more interesting with repeated listening. Or, there are aspects of the music that the viewer finds interesting that change as their physical condition changes.

At first, it's hard to understand, but if there are frequent phases that draw you in and make you happy, you can listen to it over and over again, and it will become more and more interesting. Eventually, the composition of the piece, the characteristics of the performance and recording, and the personality of the piece will become apparent. The more you listen, the more you will understand.

Until that point, it is good to listen to the sound source over and over again.

It is a good idea to savor the sound source.

## **The essence of appreciation.**

It is important to directly confront the sound source of the performance. It is important to be confronted with the sound source and to have a direct connection to the sound source. Direct dialogue with the sound source is important. It is important to encounter the essence of the sound source directly. A sense of immersion and concentration in the sound source is important.

Do not devote time to the following. Explaining the history of music. Reading music scores. Learning performance techniques. Knowledge of composers and performers. Knowledge of recording techniques. Ensuring the acquisition of these skills. Worrying about being evaluated by higher-ups in society.

You should spend as much time as possible facing the source itself. In facing a new sound source, mindlessness, innocence, and a sense of originality are essential every time.

It is good to read the commentary on the performance with an emphasis on adjectives. It is critically important to know what adjectives a performance has that suit you.

It is important to listen to music because you really like it, not because it is recommended by someone higher in society. It is important to find on one's own the performance that one can be absorbed in, the performance that one can relax to the bottom of one's heart and feel good about. Autonomy in appreciation is important. The recommendations of other people, such as music critics, should be considered only one of the clues.

It is important to recognize that different people have different tastes in music sources. People are genetically diverse. People are diverse in their upbringing. People are diverse in their sense of values. Do not rely on other people's evaluations. Independent judgment is important to know what kind of music sources you like.

Life is short, and the time we have to listen to music is limited. Finding a source that you really like, through trial and error, quickly and patiently, and listening to it repeatedly, will lead to a good life.

Even if you don't like a sound source at first, you may get hooked on it when you listen to it again at a different time when your physical condition is different. An example from the author. Adagio from Bruckner's symphony. At first, I kept away from this piece because I found it long and boring. However, when I was suddenly tired, I lay down on my futon, dimmed the lights in my room, and played the music instead of background music. When I did so, I became incredibly addicted to the soothing effect and the sheer scale of the music.

A good recording, even if it is old, is one in which the essence of the source of the performance is well recorded.

Even if a person does not know anything about the prerequisite knowledge, or does not know how to play any instrument, if he or she is drawn in and absorbed by the melodies and sounds that are heard, and enjoys them from the bottom of his or her heart, then that person is a great classical music fan. This is far more important than acquiring performance skills, knowledge of music theory, or knowledge

of music history. The attitude of listening to classical music for the sake of studying, passing exams, or improving one's performance skills should be abandoned immediately.

It is perfectly fine to listen to classical music while doing something else, to "listen while doing something else". It is important to be able to enjoy the music itself, and it does not matter how good or bad your external attitude is when listening to music. It is perfectly fine to listen to music while eating a snack or something, rather than sitting on the floor.

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